



3-27-1967

The Johnsonian March 27, 1967

Winthrop University

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Drive To Operate In Dorm

The unit for the Red Cross Bloodmobile will be set up in the Lee Wickes basement next Monday from 12:30 p.m. to 5 p.m.

Carol Kirby, drive chairman, listed several requirements which must be met before a person will be allowed to donate blood. The student must be over eighteen years of age. If she is over eighteen and under twenty-one years of age, parental permission is also required.

According to Carol, there will be two doctors present to whom the student's medical history will be given, and these doctors will determine whether a girl is physically able to donate.

"Each donor will be given a card which enables her and her family to receive all the blood that they would need in the following year; free of charge," Carol said.

Carol has announced a competition between dorms in an attempt to encourage more students to donate. The dorm which has the largest amount of donors will be given a trophy and a free party. Mr. William Greer, Jr., of Book Hill Printing and Finishing Company, who is in charge of the Red Cross Bloodmobile, has offered the trophy as a reward.

William L. Culp, who is supervisor of the Red Cross for Winthrop, is instrumental in getting the Bloodmobile on campus.

Carol feels that "the importance of each student donating blood could not be stressed enough. As young adults we should assume this civic responsibility."



"Volunteer" Barbara Kuss gives blood under the soothing supervision of Bloodmobile committee members in Lee-Wickes.

Dorm chairman helping with publicity and distribution of permission slips are Louise Dickert for Town Girls, Peggy Kuntz in Brezause, Sheila O'Shields in Roddy, Nancy Raney in MacLaurin, Susan Bowers in Margaret Nancy, and Terry Brothers in Bancroft.

Also, Jackie Katz in Joyce, Judy Osborne in Phelps, Maureen Boyde in Lee Wickes, Elaine Hunter in Thompson, and Sue Alton in Richardson.

Anita Davis is publicity chairman, and Blair Moore is in charge of coordinating student centers.

Drennan Explains Faulty Ceilings On First Three Floors Of Dorm

Judith Drennan, assistant business manager, acknowledged recently that bedroom and study room ceilings on three floors in Richardson Hall are improperly constructed and that a ceiling in one bedroom collapsed prior to Spring break.

Drennan said that the ceiling collapse in the first floor room was probably due to weakness in a bending angle.

He explained that ceilings on the first three floors of the campus' newest dorm were originally covered with the spray-on acoustical material used in other dorms here. Drennan evaluated the material, finding that it is "too soft and flakey," ordered a switch to a thin-coat plaster for ceilings on the other remaining five floors and a replastering of those on floors one through three.

Drennan said that the acoustical material originally used carries its own bonding agent and needs no additional cementitious material. He speculated, however, that the thin-

coat plaster applied on top of the acoustical material created enough increase in weight to cause the ceiling collapse.

He said that the only floors affected are one through three, and said that all ceilings in Wofford Hall, now under construction, are being done with the thin-coat plaster.

Following the ceiling collapse, Drennan consulted with architects Lyons, Busch, Caruso, and Wofford Drennan and the architects engaged a letter to Kahn Construction Co. in Columbia ordering complete reconstruction of bedroom and study room ceilings on the three floors between the close of the regular session and the opening of summer school.

Drennan said that the contract with Kahn, holders of both Richardson and Wofford dorms, involves replacement of any substantially faulty materials or repair on inferior workmanship for a year after completion of the dorm.

Remaining portions of the ceiling which collapsed were torn down immediately after the collapse, and a new ceiling was put up over break. Drennan said that all bedrooms on east wing first floor in Richardson have already been torn down and redone.

Drennan feels that the possibility of injury due to ceiling collapse is "remote." He said that falling pieces of the plaster, which is lightweight and measures less than half an inch in thickness, crumbled on impact.

The ceiling collapse occurred at 5 a.m.

A resident of the damaged room reported that neither he nor her roommate, each of whom were sleeping, were injured. She said that only half of the ceiling fell and that the arrangement of beds was such that falling plaster hit both girls from the waist down.

Constitutional Changes Brought Before Senate

Senate debates on proposed amendments to the Student Government Association constitution included explanation of the Constitutional Changes Committee's recommendations.

Several house presidents challenged the committee's suggestion that house vice-presidents instead of house presidents represent dorms in Senate. It was stated that Senate membership was a vital communications link between dorms and Senate and that the dorm president should continue to be a part of the communications chain.

Senator Lynn Kearse, chairman of the Changes Committee, explained that the committee felt that switching Senate roles would keep house presidents from being "too overworked."

Senator Judy Davis pointed out that if next year's Senate functions on the committee system, each senator will be placed on a committee and individual work loads will be heavier. Judy felt that a house president would not be able to contribute fully to sustain the committee work.

Senator Jean McLendon agreed saying, "Senate hurts when people are too busy to get involved."

Senate President Georganna Mobley indicated that the communications problem could be alleviated by informing house presidents through Executive Board of pending Senate business.

Chairman Kearse defined the proposal to place selection of members on the Faculty Senate Committee in the hands of Senate as a move that would "give Senate more responsibility for conducting its own business."

According to Chairman Kearse, the changes to make candidates for SGA Executive Office, class officers, and Town Girls Association officers meet the qualification of being a member of the prescribed class by the close of the following academic year will allow students whose class status changes due to summer school to run for office now barred to them.

She explained that eliminating the four positions of one permanent senator from each class to provide the stability originally intended under this system.

A student spectator attacked the proposed amendment to change the method of amending the constitution. She said that allowing only three days between the first reading of constitutional changes and the final Senate vote on such changes did not allow sufficient time for informing the student body of pending changes; thus, the individual student would not be able to influence Senate action.

It was argued that the student body votes is heard through campus-wide referendum necessary before changes become effective.

Senator Fran Garner agreed that the present two weeks period

required for legislative action is too long, but said that efforts should be made to give the student body a maximum voice. She proposed that the waiting period between first and second readings be one week. This period would allow for publication of The Johnsonian informing the student body of proposed changes and also for discussion in hall meetings of these changes.

Discussing the changes to allow students who have been suspended to run for office after re-enrollment of one semester, Chairman Kearse said, "We want to be more liberal. If a student has the stamina, or whatever it takes, to return to school after suspension, why should we give a chance just like anybody else?"

The final lengthy debate occurred over the method of nominating house presidents and house councilors.

Senator Carol Amato proposed that a petition system alone be used in nominating house councilor candidates. She felt that since interested students can petition anyway, the provision for a nominating committee to select the original state of candidates was "unnecessary."

Senators Judy Scruggs and Jean McLendon defended the necessity of a screening method for house councilor selection, particularly in freshman dorms. Senator Fran Garner felt that it is too difficult to get house councilors to run, especially in upperclass dorms, and that an all-petitioning system would be ineffective. "Many times a girl will consider running after being nominated, because she knows she's needed," Senator Garner said.

Becky Smith, president-elect in Lee-Wickes attending as a spectator, suggested that house presidential candidates should be nominated rather than being required to petition for candidacy.

Opposition speakers contended that the petition system allowed for the greatest exercise of student responsibility.

Reynolds Announces Cast For Theatre Presentation

The cast and crew for The Winthrop Theatre's final production of this year, Shakespeare's *As You Like It*, has been announced by Christopher M. Reynolds, director. Included in the cast are Eve McElwain as Rosalind, daughter to the good duke, portrayed by Dr. Robert Lane. Cedric, daughter of the bad duke, Tom Rider, is played by Barbara Davison. Fred Collins and Ronnie Stafford will be seen as Orlando and Oliver, respectively, brothers who fall in love with the two girls.

Steve White and Gayle Hadden will act as Sylvia and Phoebe, while Joyce All as Audrey and William Doyne as Touchstone to portray the two comic lovers.

Reynolds will be seen as the philosophic Jacques, and Gayle Everhart will play the duke's mistress.

Adam, an old servant, will be done by Walker Hiekin. Cliff Ross will be Lord Amiens, and Jim

Bazemore will be seen as Charles the wrestler.

Janis Polkinton will double as the high priestess and a maid, and doubling as goddesses and maids will be Linda Johnson and Janice Pryor. Jill Wiecking will portray a goddess and a good lady, and doubling as good ladies and bad ladies are Maureen Murphy, Kaiti Kirwin and Betty Hiekin.

Extras for the courts of the good and bad dukes are Brian Ward, Steve Baker, Jim Brockman and Dale Gilbert.

Assistant director of the show is Susan Arnold. The stage manager is Leslie Arthur. She will be assisted by Sheryl Johnson. Gayle Everhart will be costume designer for the show, and Janis Polkinton will be scenery construction chief. Sound engineer is Danny Nelson, lighting crew chief Susan Corley, and props crew chief Lynne Mathis.

Dorms Elect VP's For Coming Year

House vice-presidents for next year elected recently include:

Dottie Herbert, Bancroft; Mary Parker, Brezause; Jane Robinson, Joyce; Sally Ressor, Lee Wickes; and Barbara Stokes, Margaret Nancy.

Also, Cynthia Shelley, MacLaurin; Bobbie Mima, Richardson; and Betty Hammond, Roddy.

Modern Dance Group To Present Annual Spring Concert This Week

The Modern Dance Group, under the direction of Mrs. Alice Hayden Sale, will present its Spring Concert Wednesday through Friday. Performances each evening are at 8:15 in the dance studio of Peabody Gymnasium.

Jane Bollinson's work will open the program. Entitled "Birth Trauma," it is done to the French electronic music experiment "Musique Concrete," and has as its image the development of an idea. The psychological impact consists of inspirations and inhibitions, expressed through the id and ego. The dance is performed by Pamela McClain, Sandra Green, Jean Black, Mary Glass, Nancy Stodolnick, and Jane Bollinson. The second dance is "The Idiomatic Transportation," choreographed by Margaret McDavid to a Baroque composition by Couperin. The construction here is on

simplicity and symmetry of lines, a medieval parallelism in the modern idiom. The dancers are Jeanne Gardener, Joanne Langest, Kathryn Northorn, and Margaret McDavid.

Pamela McClain and Nancy Stodolnick have worked together to create "Contrast" to music by Throckmorton. Because contemporary dance is concerned with space, the design, shape and form of the dance are especially important to this duo.

The other members of the Dance Group, Kerstin Blum, Jeanne Black, Mary Glass, and Cheryl Baker, have choreographed "Depth of an Image." The media of the sea with its currents, its turbulence, its force are depicted in their relationship to the emotions of man. Music is by Ernest Bloch.

The one director-choreographed work is a panorama of the life-

cycle—the involvement of people in an orbit around one central force which seeks to dominate their movement. It is done to the Second Movement of Bartok's "Concerto for Violin" and is danced by Jane Bollinson, Jeanne Gardener, Sandy Green, and Margaret McDavid.

To close the program is a work by Jane Bollinson and Margaret McDavid entitled "Gift to the Muse" to "Ragtime for Eleven Instruments" by Stravinsky. It is a work of contrasting lyricism and abstracted jazz movements.

Pauline Livingston, member of the Production class, has charge of publicity. Doris Addis is stage manager, and Kay Wright is in charge of lighting.

Pamela McClain is student chairman of the group, and Mary Greer Dolson is accompanist.

World-Renowned Trio To Present Concert For Coming Artist Series

The Balsam-Kroll-Helfelt Trio will appear in concert tonight at 8 in Byrnes Auditorium.

The tickets for the concert will be \$2 for adults and \$1 for students. Winthrop students will be admitted without charge.

The trio consists of Arthur Balsam on piano, William Kroll on violin and Benar Helfelt on cello.

Pianist Arthur Balsam has had a most distinguished career as a soloist, chamber musician and educator. Born in Poland, he completed his studies at the Academy of Music in Berlin where he was awarded the Mendelssohn Prize in 1930.

On the occasion of Mozart's Bicentennial in 1956, the BSC invited him to perform at the Salzburg festival. In 1957, he received a Ford Foundation grant. On the music faculty of Boston University and the Kneisel School in Malibu, he has edited a number of Mozart piano concertos for Schirmer and Oxford University Press, and recorded some 200 works for Composers Recordings, Decca, Mercury, Renaissance and Washington.

Kroll, a long-time musical associate of Balsam's, was born in New York City and at the age of 16 became a student of Henri Marteau at the Conservatory of Music in Berlin. Later on, he graduated with highest honors from the Juillard School of Music in New York, winning the Loeb Prize and Medal. In 1935, he became a first violinist of the Cologne Quartet and ten years thereafter founded the Kroll Quartet. In 1942, the Library of Congress in Washington, D. C. awarded him the Coolidge Medal for his services to chamber music. His teaching

activities include the Mannes College of Music in New York, the Cleveland Institute of Music and the Chamber Music Department at the Berkshire Music Festival.

Cellicist Helfelt was born in Russia and trained at the Conservatory of Music in St. Petersburg (Leningrad), where he made his professional debut at the age of 12. After the Revolution, he left his native country for Germany to continue his studies in Leipzig. Soon tours took him all over Central and Western Europe. With

the Kolish Quartet, he came to the United States in 1937. He first joined the Philadelphia Orchestra under Leopold Stokowski and then, upon the invitation of Arturo Toscanini, the NBC Orchestra. When the Maestro retired, Benar Helfelt followed suit, devoting his time from then on to teaching and chamber music.

The ensemble has a large repertoire which runs from Haydn, Mozart and Beethoven via Mendelssohn, Dvorak and Brahms to Ravel, Martinu and Walter Piston.

Infirmary Column Wins In SCCPA Competitions

The Johnsonian won a first place award in the best column division and placed behind the University of South Carolina Gamecock and the Clemson Tiger in recent competition sponsored by the South Carolina Collegiate Press Association.

Joan McKinley, TJ editor, received the first place award for her Editor's Review "Editor Evaluates Criticisms About Crawford Infirmary."

Competing in the large school division for newspapers of schools with enrollment over 2,000, the TJ earned 77 points in the best overall competition. The Gamecock compiled 85 points, and the Tiger 82.

Points were given for news, feature, and column writing style, completeness and balance of news coverage, and for mechanics.

Offer first-place awards in

Winthrop's division went to the Clemson Tiger, best annual, and to the Clemson Gamecock, best magazine.

Hassenplug Chosen To Attend School

Mrs. Fred H. Hassenplug, assistant professor of mathematics, has been selected to attend the Summer Institute for College Teachers of Mathematics at Vanderbilt University, June 5 to July 14, 1967.

This Institute is supported by the National Science Foundation. Approximately 30 college professors will attend the course of study which includes Linear Algebra and Matrix Theory, and Elementary Topology.

Academic Affairs

Some issues back, stimulated by the creation of a student Academic Affairs Committee and challenged by a faculty member to clarify what the student means by this battle cry of "Relevance," the *TJ* began a series on Academic Affairs. We undertook this task stating that we did not feel the student, lacking firm basis in subject matter and perspective through experience, could dictate academic policies. We did—and do—maintain, however, that the student, having had some contact with a wide range of departments, is uniquely able to survey the college as a whole. We also feel that, while the student may be unable to suggest all the remedies to his discomfort, he can pin-point where the system fails him, hoping that those in authority who claim experience and perspective will move from there.

The *TJ* has treated only a few areas—the Academic Affairs Committee, the pass-fail system, the requirements program, mass classes, survey courses, the advisory program. There are other areas we feel are worthy of examination—for example, the teacher-training program, the contribution that the Lecture and Artist Series make to the academic curriculum, and expansion of the Honors Program. We hope that any thought provoked by the editorial series will be channeled also to these subjects. Just now let us conclude the series with a statement of the ideals that have guided all previous commentary.

When we praised pass-fail and the Academic Affairs Committee we were expressing our appreciation for the chance to experiment intellectually and asserting our right to an active role (not just a consulting role) in the most important of the college's—and therefore our—affairs. When we talked about mass classes and the advisory

program we meant anonymity and despersonalization. We were seeking expression and dialogue. When we attacked the requirements program, survey courses, weaknesses in machine-scored testing, we were protesting the accumulation of mere facts and seeking instead the stimulation of ideas and the utilization of knowledge.

Determining "our role" in the academic program, "expression and dialogue," "ideas" and the "utilization" of those ideas—all bring us back to that one word: Relevance. We seek to provide a more meaningful relationship of each student to her curriculum, to her fellow students, to her faculty, to the very material in her texts. We wish to promote a greater relevance of all elements within the college to each other and a greater relevance of these inner-college things to the Contemporary and the Outer.

The student has been criticized—sometimes quite justly—for talking in abstracts and never being specific. In this series we have been detailed before we have been idealistic. We have given our points of protest—what they are, what we think causes them, what "whats" and tell again the more in what we think can be done about them. Now in this last piece we reject momentarily the "whats" to concentrate on the more important why—student independence and right to opinion, activism, anonymity, despersonalization, ideas and idealism: Relevance.

But, remember, we did first give the specifics, "something to get our teeth into," as one of the faculty said. Just how is the faculty or the administration or the Academic Affairs Committee going to treat our amassing of "Whats"? We challenge them to match—and we fervently hope—to surpass our efforts. J.M.

Journalism Policy

College journalism is experiencing one of the greatest breaks toward student independence that the academic world has witnessed in sometime. More and more college newspapers are reacting against administrative control of any kind.

Recently, in a meeting at the South Carolina Collegiate Press Association Convention, one of the hottest issues on debate was whether or not there should be administrative censorship of the college publication. The overwhelming majority of the representatives answered with a firm *no*. (There was only one dissent, in fact, and that was from the Citadel paper which is entirely administrative censored. It is also interesting to note that the Citadel newspaper did not even place for any of the state Journalism awards.) According to one of the speakers at the convention, this trend toward separation of paper and administration has led a few schools in the nation to abort themselves from the college entirely and to subsidize the printing through private and professional sources.

To veer away from this separation, the administrations of the larger colleges and universities (and we might add those with the better newspapers) have put the publication of the paper in the hands of the students. The staff of the newspaper makes all decisions as to what is printed in the paper and also often chooses those who are to run the paper. The college newspaper of today has finally reached the position, through the granting of this freedom, of

being a mold and shaper of student opinion and not merely a voice of student opinion. We feel that this is as it should be. An editorial opinion is of necessity and practicality not an echo of what the student wants to hear no more than it is necessarily what the administration wants to hear.

The Clemson Tiger and the South Carolina Gamecock both have extensive freedom in choosing how their papers are operated. This year the Tiger has received its first All-American rating in 16 years, and the Gamecock received the SCCPA award for having the best all-around college newspaper in the state. We feel that editorial freedom is a major factor in their success—a success which suggests the validity of the necessity for having complete freedom of the press in all college publications.

The *Johnsonian*, to date, has had no problems with editorial censorship. While the editor is still chosen by the board of publications there has been no attempt by the administration to dictate what issues can or cannot be discussed on the editorial page. This, among other reasons, helped the paper to place third in state competition. We do, however, have a student mediation board. The function of this board is to act as a judge should it occur that the editor and advisor disagree on an editorial or column. As we said, this board has not been put to test as yet, and the *TJ* has been allowed its freedom. But—the threat is still there.

McDavid Views Irony Of Things

By MARGARET McDAVID

In a city not many miles from here, there is a Minit Mart on the street which leads to downtown. A Minit Mart is not usually a very impressive building; it just sits there being a regular Minit Mart, but behind this one is another place of business which specializes in the fitting of artificial limbs. A large sign over its door proclaims its services.

In all my many journeys to this town I had never noticed this artificial limb store, but one bright Sunday when the spotlight had got us hung up underneath it, the place caught my eye. It made an impression. I said, "Hey, look at that wooden-leg-and-arm-shop place back there!" to my companions, who were at that moment engaged in singing along with Big Wags. They looked, saw the object of my attention, and we, being callous in our youth and ignorance, sniggered.

On the street corner where we were stopped, and on all the street corners, the city officials had planted bunches of shrubbery around the lamp posts in raised brick planting beds, very attractive. And, residing in the bed of shrubbery beside us, in a posture of complete indifference, the black-dressed figure of a person, with dirty brown felt hat covering its face.

"Oh, how droll," we crowed, "they've put a dummy out to sun!" As we craned to look, one limb jerked. We jerked; it was very funny, and we howled with laughter.

The light had changed several times over by then, and we were forced to go on by the irate horn-blowers behind us. But we looked back as long as we could see that little person, who was sitting up there, sitting looking at the line of cars, sitting in the middle of a bunch of decorative bushes on a busy street, on a Sunday afternoon, in front of the Minit Mart and the artificial limb emporium. It was an everlasting comment on the irony of things, and we haven't forgotten it.

Kauffman Describes Innovations In Creation Of New Cinema Art

"Looking At Films" titled the Artist Series lecture given March 24 by Jeffrey Kauffman, contributing editor of the *New York Times*.

Kauffman told his audience that in all the arts there is a debate ranging between those who feel that content is the most important contribution of art and those who feel that form contributes most to art.

Two critical approaches to film judgement were explained by Kauffman. One of these approaches is the French intrinsicism school. This school wants to devote itself strictly to film standards and ignores the literary and theatrical standards of the cinema. The worth of the film is judged only according to such standards as use of camera, editing, graphics, and images—only things that could be found in films alone. This has caused some intentional ludicrous results, according to Kauffman.

The American parallel to the French school is the underground filmmakers' school. Kauffman attacked this school. He said, "They say I am an old-fashioned theatre man who does not appreciate images. I cannot forget my theatrical and literary background."

Kauffman devoted what films should accomplish into three categories: 1—to create images as exemplified through films like "8½" and the films of Antonioni;

Editor's Review

.. Of Senate, Ceilings, And Such

By JOAN MCKINNEY

Lately I had trouble concentrating on one topic for any prolonged period of time. It could be that a year in this job with its somewhat topsy-turvy living conditions has caused some brain disintegration, or that the weather is teasing and confusing me with its 80 degrees one day followed by 42 degrees the next, or simply that I have a lot of things I want to talk about.

About all these things to say: ... First, Constitutional Changes Committee came up with a lot of needed revisions. The move to give Senate full authority over appointment of the committee that reviews all state appointments is a good step toward separating governmental powers of the administration and student. Eventually—and I hope it's soon—Winthrop's SGA and her administration must determine exactly what—in cold facts of power and authority limitations—the role of student government is to be in this college and then how this role is to be implemented. Under the direction of particularly active student body and Senate presidents, Clemons has been tackling the problem all year. It has been sometimes extremely profitable, sometimes too emotional and irrational (on both student and administrative sides) struggle. But it has been a highly interesting, exciting, and stimulating process. The Constitutional Changes Committee has indicated its willingness to begin the extension of student government responsibilities here—an attitude usually held by the

tendency is not to look away."

"Some critics," said Kauffman, "say it is a travesty of hell. I say it is a travesty of heaven."

For his final critique Kauffman used Michelangelo Antonioni's first film, "Blow-Up." According to Kauffman, "The flaws in this film are faults of an art work—at bottom its interest are in moral dilemma." The title of the movie refers to a photographer's enlargement. The story concerns a London Fashion photographer who takes a picture of two lovers in a park and makes a blow-up of it, thus discovering a murder. His photographs are destroyed before he can prove the murder and there the picture ends. "I take it as an epitome of our own lives," said Kauffman. "The photographer says something about the facile success in our world."

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Group Seeks Aid

If you have ever wished that you could do something about the academic atmosphere on this campus or simmered in frustration while you were required to take elementary basket weaving for your chemistry major, rejoice! If you have ever wondered just who would listen and, if they listened, just what could be done, give heed.

The Academic Affairs Committee has been established as a standing committee under the Senate to function as an intermediate link creating better communication between the administration, faculty, and student body. As a sounding board for opinions and suggestions on academic policies and activities on campus, the committee serves as a channeling intermediary for directing proposed changes or re-evaluations of present policies. Serving on the committee are Dean Walter D. Smith, Dr. John S. Zela, Dr. William G. Murdy, Abbie Byrd, Ann Dawson, Dottie Reynolds, and Judy Fincher, chairman.

To operate validly as a sounding board, the members must be able to present the expressed opinions of the student body. For this reason, the members are open to suggestions. Anonymity will be respected so that anyone should feel free to contact the members personally.

A questionnaire is being compiled and will be sent out at random to students in all four classes. This questionnaire is intended to gain a more accurate description of the present academic atmosphere and the wishes of the student body.

Suggestion boxes are being placed in the dorms. It is deeply hoped by the committee that students will make use of this opportunity to express any suggestions or comments.

Dottie Reynolds

Douglas Studios

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Published weekly during the school year, except during holidays and examination periods, by the students of Winthrop College. Subscriptions are \$2.00 per year. Second Class Postage paid at Rock Hill, S. C., 29780

Housing Director Announces Regulations For Registration

Room reservations for the Fall semester will be made in the Housing Office, 119 Joyanes Hall, April 10 through 30.

Office hours each day will be 9 a.m. to 12 noon and 1 p.m. to 6 p.m.

The following schedule will be effective during the reservation period:

April 10. Reservation by students who wish to reserve other room space in their present dorm with roommate and subtenants.

April 12 and 13. Reservation by seniors and rising seniors with roommate and subtenants.

April 17 and 18. Reservation by juniors and rising juniors with roommate and subtenants.

April 19 and 20. Reservation by sophomores and rising sophomores with roommate and subtenants, and reservation by students who want private rooms.

April 21 and 22. Reservation by freshmen and rising freshmen with roommate and subtenants.

Students who are at the end of the semester will be granted to live off campus, except of course to those who are living at home and are coming as day students.

Students who live in Rock Hill will be permitted to live on campus if they wish.

"Students who at the end of

this academic year are academically ineligible will have the summer to regain eligibility. Only if they have failed to do so will they forfeit their room."

"A room reservation receipt for every student must be presented at the time a student signs up for a room. Anyone who loses or misplaces her receipt will be charged a fee of \$1.00 by the Accounting Office for the issuance of a state-

ment that the reservation fee has been paid."

"Because of the cost differential in rooms, it is necessary that we be much more strict on our regulations on moving."

1. Unless a roommate withdraws, no change of room may be made.

2. If a roommate withdraws, remaining occupant must find a roommate or pay for a private room.

3. Any student who changes rooms without permission will be fined \$10.00.

4. No refunds on room deposit will be made until a student is checking out at the end of school. At that time, if she is not returning, she may pick up her reservation receipt from Mrs. John Roddey, director of housing, and turn it in to the Accounting Office. They will mail whatever refund is due.

5. Only those who are ineligible to return will be given full refund. Others will receive a refund of \$25.00 until June 30; after that there will be no refund for eligibles.

6. Priority is established academically as defined in the current student directory (Spring 1967).

7. Only one student to a room or suite is to come to sign up, bringing with her the room reservation receipt of her roommate and subtenants.

Anita Davis Chosen Editor Of Handbook

Anita Davis, a rising senior, has been chosen editor of the 1967-68 Handbook.

"I enjoy writing," said Anita, explaining her reasons for seeking the position, "and I just wanted to do something for this place before I get out."

Anita's journalistic experience includes work on her high school newspaper *The Bow and Arrow* of West Mecklenburg High. She has taken the Creative Writing and Non-fiction courses here.

Anita has selected Barbara Kuns to do the Handbook cover design.

Plans have been made to include the *Welcome To Winthrop* booklet guide to freshmen in a special freshman section within the Handbook.



Rising senior Anita Davis has been chosen to edit the next volume of the Student Handbook.

Artist Talks Informally About Work, Training

By MARION CLARK

David Aronson, guest speaker during the Fine Arts Festival, accompanied art students on a picnic to the Shreck and informally discussed with them many aspects relating to art.

The conversation covered how an artist lives and thinks, his work habits, the reaction of critics to revolutionary trends, the relative value of the works of "famous artists," and the importance of a formal education in art.

Aronson expressed the opinion that the individual artist, as a unique creature, takes a different point of view about what he sees.

"When one sees an artist on the street, there is no way to tell what he is thinking," Aronson said. "He sees people and things as no one else does."

On the subject of formal education for art students, Aronson advocated as much school training as an artist can tolerate. Aronson used as an example the old European apprentice system in which a young artist was put under a master artist for his formal training. When the younger artist

mastered what his teacher had to offer, consequently becoming better than his master, he was dismissed from the studio to work on his own.

Aronson said that this is somewhat similar to the college art school system in which the student accepts the regimen of class attendance and conventional education in order that, possessing a firm foundation, he can later strike out independently.

"The artist must learn from the past, for good art is anchored in tradition," Aronson stated.

He also stressed the importance of the artist of sketching and drawing at every chance, of looking at everything in order to learn what he is thinking. He advocated a sketch pad in every student's pocket. "For who can tell," he asked, "when the big discovery, the awakening will come? One must be ready at all times to catch every opportunity."

House Presidents Chosen For 67-68

House presidents for 1967-68 have been chosen in recent dorm elections. They are as follows:

Baneroff, Brenda Soesbee; Grossman, Laura Ward; Joyce, Becky Smith; and Lee Wicker, Linda Durham.

Also, Margaret Nance, Feden Hamer; McLaurin, Linda Todd; Phelps, Juanita McBuffie; Richardson, Frances Miller; Roddey, Carol Ligon; and Thompson, Susan ShumPERT.

Math Professors To Attend Meet

Professor Charles W. Hoff, Dr. Ben Lampion, and Mr. Fred H. Hausenplog of the department of mathematics, will attend the annual meeting of the Southeastern Section of the Mathematical Association of America at Florida Presbyterian College, St. Petersburg, Florida, on Friday and Saturday.

P.E. Students Visit Events For Athletes

Physical education department staff members and students have recently traveled throughout the state participating in P.E. programs.

Miss Jane Bell and Mrs. Betty Walker attended the Farman University Gymnastics Clinic in Greenville on March 11. Winthrop students participating in the clinic included Sally Dicks, Jessie Blacklock, Kathy Northern, Judy Murray, Pam Oatman, and Jane LaRoch. Guest instructor was Mr. Vanniss Edwards, former United States Olympic gymnastic coach, and guest performer was Mrs. Doris Fuchs Brause, a 1904 Olympic gymnastic participant.

Mrs. Nancy Stubbs and Miss Mary Roland Griffin were consultants at the Basketball Clinic sponsored by the University of South Carolina department of physical education in Columbia on March 9 and 10. Also attending from Winthrop were student delegates Susan Marger and Jean Hammond.

Miss Ann Chambers participated in a tennis clinic at Mary Baldwin College in Stanton, Virginia on March 4 and 5. The clinic was conducted by Miss Mary Jane Donnelly, Life-Time Sports clinician and former tennis professional. Mrs. Alice Sato attended a Master Class conducted by Ruth Currier at Converse College on March 11.

Falbright-Hays Applications Available From John Baker

Applications for 1967-68 Falbright-Hays overseas lectureships are still being accepted by Dr. John Baker, dean of the college of arts and sciences.

Dean Baker can supply a limited number of copies of the basic application form being used in the program.

The February Bulletin on the Falbright-Hays program lists the sixty-eight available lectureships and gives preliminary announcement of awards for university lecturing and advanced research

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Centers Establish New Coffee House

By LUVICK CUTTS

"The Coffee House is what you do after supper. The only difference is that you have a place to go." Mr. Fred Archer, who is the man behind the idea, says that the Coffee House will provide students with "a place to talk or not talk."

Mr. Archer was a student at Erskine College before he became pastor of Rock Hill's Eden Terrace Associate Reform Presbyterian Church. He feels, as many Winthrop students do, that students need a place to go that is different. At the Coffee House, which will meet periodically at places specified by pre-announcements, there are no planned discussions and no leaders. No one is walking around telling people to be quiet or urging them to buy a cup of coffee and a hamburger. There is coffee, but it's free.

Mr. Archer commented that "you do not ordinarily establish a Coffee House. It just happens." Now Winthrop has the chance to let a happening happen. The students will be the Coffee House. Application for a building on campus is being processed, but a building is only the start.

Mr. Archer describes the Coffee House as a thing he would like to see "happen along the lines of the eighteenth and nineteenth century coffee houses where constitutions were pondered out, poems written, and where men just talked. It seems that people today, especially those in college are too aware of time and feel that every moment must be used in thinking or in getting somewhere. I feel that this is not necessarily true. I would like to see a coffee house in Rock Hill, and Winthrop is a good place to start. The Coffee House will provide an atmosphere of ease. There are no goals, nothing that has to be done. If you want to sit, sit; if you want to talk, talk."

Tentative plans call for the Coffee House to be open on Friday and Saturday nights. Dates are to be welcomed and members of the faculty have been invited to drop in at anytime. The first gathering of the Coffee House was Friday night, February 24. The next opening was held the Friday after Spring break.

Commenting on the first night at the Coffee House, Janet Robinson said, "I am very enthusiastic about the idea. We can talk about anything—morality, sex, theology, or poetry. It doesn't matter. Though the Coffee House is backed up by the Student Centers of Winthrop, it is more for the secular life in the secular city. Many students were completely against it. They did not think that the Student Centers should have a try at this, but there are people on campus who feel that the Student Centers can be made more relevant to an element of the student body outside of themselves. The Coffee House will be for those students who want the fellowship of the church without the preaching."

Posters will be up in the Post Office and other locations announcing the next gathering of the Coffee House.

Seasonal Insanity



As the semester nears an end and exams draw closer, Winthrop students devote all free time to academic endeavor.

WC Sociologists Participate In Events Related To Work

Dr. Allen Edwards, Dr. Dorothy Jones, and Miss Brazelton will attend the Southern sociology meeting Thursday through Saturday in Atlanta, Georgia. At this meeting different sociologists will present papers on various topics and related discussions will follow. The Sociology Club met Tuesday, February 14. Speaking to the group was Sister Marie Andre.

Business of the meeting concerned the annual Spring Banquet, a picnic for underprivileged children, and the annual holiday sale. Dr. David Gove attended a meeting of the Clemson-Winthrop Research Council March 14, to approve research projects in home economics.

Reviewer Calls Cunningham Show A 'Beautiful, Valid' Presentation

By MARGARET McDAVID

"Dancing has a continuity of its own that need not be dependent upon either the rise and fall of sound (music) or the pitch and cry of words (literary ideas). Its force of feeling lies in the physical image, fleeting or static. It can and does evoke all sorts of individual responses in the single spectator. These dances may be seen in this light."

There can be no better way to begin any comment on the Merce Cunningham dance concert than in quote this note from the concert program, for within it is found the essence of Merce Cunningham's choreography.

The first dance, called "Suits," is one of Cunningham's classics; it has been part of his repertoire for about twelve years. The method he used in choreographing it illustrates well his belief in the theory of relativity: no point in space is absolute, and what seems an impossible place for a dancer to go on the stage can indeed be a very possible place. To begin, he numbered the imperfections on a sheet of clean paper, then flipped coins to determine the order in which the points would be used in the dance. Next he listed possible movement sequences, then flipped

coins again to place each movement on a point on the stage. The result is a series of designs in space, each depending for its force on the simplicity of the body's movement.

It is the use of light and dark which carries "Winterbranch," as shadowed and unclear as a city alley at night, or as a mind-night; as inconspicuously as a car light playing on a dark store window, or as an unwelcome idea. Cunningham's image for "Winterbranch" was actually the city at night, where a multitude of "activities" are going on—now lit, now dark. It was not to block out audience identification with the dancers that the work of the dance was retained; it was merely to carry out the statement which was complete in itself. Outrageous to some, frightening to others, to some beautifully funny and real, it is the dance that most of us will remember.

The third dance, "How To Pass, Kick, Fall and Run," was exactly that—something that Mr. Cage, as beautiful, as valid, as relevant—perhaps more so—as anyone who sat on the side and read thing Winthrop has seen in many funny anecdotes, had nothing to do a day.

Cunningham's techniques deserve special comment, for, as he says, it is the body which dances. His movements are all clean and unaffected, unmythical. There is a noticeable lack of tension in all his dancers; all the movement is fluid, however spontaneous. One must get rid of mind in order to dance, he says. Mind gets in the way, and keeps the body from performing as it should. When technique is learned, it should be an automatic that the body takes over completely, leaving the mind free.

Mr. Cage has said that all sound is music; Mr. Cunningham has said that all movement is dance. What they have created out of the unexpected, the stripped-down sound and motion, the jagged edges of what we consider dance and music, is as beautiful, as valid, as relevant—perhaps more so—as anyone who sat on the side and read thing Winthrop has seen in many funny anecdotes, had nothing to do a day.

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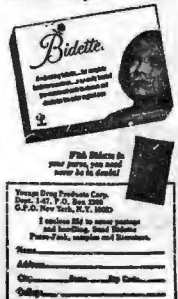
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WHO'S GOT THE BUTTON?

I'm sure it has not escaped your notice that underlying the adorable whimsy which has made this column such a popular favorite among my wife and my little dog Spot, there is a serious attempt to stay abreast of the problems that beset the American college student.

Many a trip here I made to many a campus—talking to undergraduates, listening to their troubles, hearing their grievances, reading their buttons. (Incidentally, the second and third most popular buttons I saw on my last trip were: "WALLACE BEERY LIVES" and "FLUORIDATE MUSCATEL." The first most popular button was, as we all know, "SCRAPE THE SCRAPE" which is worn, as we all know, by Persons Super Stainless Steel Blade users who, as we all know, are proud to proclaim to the world that they have found a blade which gives them luxury shave after luxury shave, which comes both double-edge style and inferior style, which does indeed scrap the scrape, negate the nick, peel the pull, and out the ouch, which shaves so close and quickly and truly and beautifully that my heart leaps to tell of it. (If perhaps you think me too effusive about Persons, I ask you to remember that to me Persons is more than just a razor blade; it is also an employer.)

But I digress. I make frequent trips, as I say, to learn what is currently vexing the American undergraduate. Last week, for example, while visiting a prominent Eastern university (Idaho State) I talked to a number of engineering seniors who posed a serious question. Like all students, they had come to college brimming to fill themselves with culture, but, alas, because of all their science requirements, they simply had had no time to take the liberal arts courses their young souls lust after. "Are we doomed," they asked gloomily, "to go through life uncultured?"

I answered with a resounding "No!" I told them the culture they had missed in college they would pick up after graduation. I explained that today's enlightened corporations are setting up on-the-job liberal arts programs for the newly employed engineers, grad students, courses designed to fill his culture gap—for the truly enlightened corporation realizes that the truly cultured employee is the truly valuable employee.

To illustrate, I cited the well-known case of Champert Signafors of Purdue.



When Champert, having completed his degree in wing nuts and flanges, reported to the engineering corporation where he had accepted employment, he was not rubbed forthwith to a drawing board. He was first installed in the enlightened corporation's training camp. Here he was given a basic, a room-mate, and a copy of the company roster, and the enlightened corporation proceeded to fill the gap in his culture.

First he was taught to read, then to print capital letters, then capital and small letters. (There was also an attempt to teach him script, but it was ultimately abandoned.)

From these fundamentals, Champert progressed slowly but steadily through the more complex disciplines. He was diligent, and the corporation was patient, and in the end they were well rewarded, for when Champert finished, he could play a clavichord, parse a sentence, and name all the Electors of Bavaria.

Foiled and cultured, Champert was promptly placed in an important executive position. I am pleased to report that he served with immense distinction—not, however, for long because three days later he reached retirement age.

Today, still spry, he lives in St. Petersburg, Florida, where he supplements his pension by parsing sentences for tourists.

Here's a sentence that's easy to parse: Subject—"Verb"—"Double." Object—"Your shaving comfort when you use Persons Super Stainless Steel Blade."